

SEVENTEENTH CENTURY NEWS

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Neo-Latin News, ordinarily published with this journal, is not contained in the present issue but will appear as a double number in the next one.

THIS ISSUE IS DEDICATED TO J. MILTON FRENCH, PROFESSOR OF ENGLISH AT RUTGERS UNIVERSITY, WHO THIS YEAR HOLDS A BERG PROFESSORSHIP AT NEW YORK UNIVERSITY. THE MILTON SOCIETY OF AMERICA CHOSE HIM AS ITS HONORED SCHOLAR FOR 1956. The 4th volume of his monumental *LIFE RECORDS OF JOHN MILTON* (Rutgers University Press) is reviewed below by Ruth Mohl of Brooklyn College.

MILTON AND SCIENCE by Kester Svendsen (Harvard University Press, 1956, 315p, \$5.50) is a major contribution to Miltonic studies, particularly significant for its treatment of symbolic & emblematic elements in *Paradise Lost*. Dr. Svendsen, who is Professor of English at the University of Oklahoma, has given earnest of the high quality of this volume in a long series of important articles on science in Milton's works. (For abstracts, see 327 below.) Our next issue will contain a review of the book by E. S. Merton of the City College, an authority on Sir Thomas Browne & science.

THE INTELLECTUAL DEVELOPMENT OF JOHN MILTON. VOL. I: THE INSTITUTION TO 1625: FROM THE BEGINNINGS THROUGH GRAMMAR SCHOOL, by Harris Francis Fletcher (Urbana: University of Illinois Press, 1956, 478p, \$7.50), will also be reviewed in our next issue. During 30 years Fletcher has tried to collect, examine & arrange all the books & other materials that Milton used or could have used in his formal education, to investigate all possible influences upon his intellectual development, & to explore more deeply & widely than anyone before him into biography & background. The result is comprehensive, to say the least—more than a study of Milton—a treatise on education &, in many respects, a biography of the 17th century's first quarter. British critics will howl that it is "Germanic," but the significance of the content, particularly the light it throws on Milton's tractate on education, the clarity of the presentation, & the general level of accuracy will suffice to lessen the pejorative impact of that dread label.

Another new Milton book is James Whaler's **COUNTERPOINT & SYMBOL: AN ENQUIRY INTO THE RHYTHM OF MILTON'S EPIC STYLE**. Copenhagen: Rosenkilde & Bagger, 1956 (Anglistica vol. VI), 226p, Dan.kr. 27.50; to subscribers Dan.kr. 20. Mr. Whaler finds numerical progressions, obedience to laws of arithmetic & geometry, & use of mathematics as the servant of a contrapuntal ideal in Miltonic rhythms. This mathematical approach is complex, novel, & probably significant. (To be reviewed.)

Apparently our editorial, "Milton & the Crystal Gazer," voiced some widespread convictions. We are grateful to readers (more than 30 of them, within a month), who took the trouble to write their agreement & congratulations.

FOUR GALLEYS OF MATERIAL SET UP IN TYPE FOR OUR LAST ISSUE had to be held over for this one. As a result we lack space in this issue for some reviews which ought to be included in it; however, we promise that our Spring issue will follow close on the heels of this one to make up this deficiency. The following are some of the new titles—and a few older ones: A. José Axelrad, **UN MALCONTENT ÉLIZABÉTHAIN: JOHN MARSTON** (1576-1634), Paris: Didier. M. C. Bradbrook, **THE GROWTH & STRUCTURE OF ELIZABETHAN COMEDY**, U. of Calif. Press, \$4.50. Two books in the U. of Illinois Studies in La. & Lit. (U. of Illinois Press): Marvin Herrick, **TRAGICOMEDY, ITS ORIGIN & DEVELOPMENT IN ITALY, FRANCE, & ENGLAND**, \$4, & Burton A. Milligan's ed. of **JOHN HEYWOOD'S WORKS & MISCELLANEOUS SHORT POEMS**, \$4.50 cloth, \$3.50 paper. Lancelot Andrewes, **SERMONS ON THE NATIVITY**, Grand Rapids, Mich.: Baker Book House, \$2.75. **THE SERMONS OF JOHN DONNE**, ed. Potter & Simpson, vols. II & VIII, U. of Calif. Press. Frederick S. Boas, **SIR PHILIP SIDNEY, REPRESENTATIVE ELIZABETHAN**, N. Y.: John de Graff, \$3. Ellen Douglass Leyburn, **SATIRIC ALLEGORY: MIRROR OF MAN**, Yale Univ. Press, \$3. José-Antonio Maravall, **LA PHILOSOPHIE POLITIQUE ESPAGNOLE AU XVI^e SIECLE**, trad. Louis Cazes & Pierre Mesnard, Paris: Vrin. A CRITICAL BIBLIOGRAPHY OF FRENCH LITERATURE: THE SIXTEENTH CENTURY, ed. D. C. Cabeen, Alexander H. Schutz, Syracuse Univ. Press, \$6. Jason Lewis Saunders, **JUSTUS LIPSIUS: THE PHILOSOPHY OF RENAISSANCE STOICISM**,

N. Y.: Liberal Arts Press, \$4.50. Margaret 'Espinasse, **ROBERT HOOKE, U. of Calif. Press**, \$3.75. **PROVERBS OF ADAGES BY DESIDERIUS ERASMUS, GATHERED OUT OF THE CHI-LIADES & ENGLISHED** (1659) BY RICHARD TAVERNER, ed. DeWitt T. Starnes, Gainesville, Fla.: Scholars Facsimiles & Reprints. Ruth Kelso, **DOCTRINE FOR THE LADY OF THE RENAISSANCE**, Univ. of Illinois Press, \$2.50. Paul A. Jorgenson, **SHAKESPEARE'S MILITARY WORLD**, U. of Calif. Press, \$5. Peter Ure's Arden ed. of Shakespeare's **KING RICHARD II**, Harvard Univ. Press, \$3.85. J. C. Maxwell's New Shakespeare ed. of **PERICLES**, New York, Cambridge Univ. Press, \$3.

DRAMA

(292a) **THE JACOBEAN & CAROLINE STAGE**. Vols. III, IV, V: **PLAYS & PLAYWRIGHTS**, by Gerald E. Bentley; continuous pagination. New York: Oxford University Press, 1956, 1468p, \$23.55 for the 3 vols.:—According to Professor Bentley, "this study of Plays & Playwrights is intended for reference purposes & not—grisly thought—for consecutive reading." Certainly the three volumes fill a pressing need & immediately take their place as indispensable research tools along with their predecessors, Chambers' *Elizabethan Stage* & Bentley's companion study on dramatic companies & players. The thought of consecutively reading the more than half a million words, though ambitious, proves not so "grisly" as it might seem; for Bentley writes well, avoiding over-compression, combining efficiency, informativeness, clarity, & a somewhat familiar style. As a result, the volumes, though scarcely to be read from cover to cover, are more than a reference tool: browsing in them brings almost endless delight.

Arrangement is alphabetical, by playwrights, with a separate section for anonymous plays. All forms of dramatic entertainment from 1616 to 1642 are treated except for puppet plays & some productions of earlier dramas. A few entries cover plays written before 1616 because they were omitted or misdated by Chambers; & a few post-1642 dramas are included because they have been misdated earlier by others. Under a playwright's name, scholarly works about him are cited along with biographical data, a general account of the author's dramatic activities & writings, a list of plays in alphabetical order by titles, & relevant data & comment. On the whole this method is sound, though its consistent application leads to some waste of space such as the page of print devoted to an outline of Milton's career. Standard biographical data about well-known authors could well have been omitted.

A massive compilation of this sort is difficult to review fairly. The work deserves a stream of Hollywood adjectives—"Stupendous," "Unparalleled," etc.—as well as the full vocabulary of academic praise—"amazingly comprehensive," "distinguished by a remarkably high level of accuracy & judicious selectivity," etc.; but one can hardly clinch such a tribute by citing instances of accuracy or even by adequately indicating how much "new" or usually inaccessible material has been made available. On the other hand, to adopt the all too British habit of searching out minor flaws and omissions would give a false impression. Suffice it then, that in a dozen instances when, having specialized knowledge, we tried to find Bentley at fault and failed to do so except in cases of scholarship produced since his terminal date of 1950. Thus he states that Mildmay Fane's ms. volume, *Fugitive Pieces* is no longer traceable. Actually it has been in Harvard Library since 1930 but was miscatalogued until recently when it was made the subject of an article by Eleanor Withington. Similarly, to the editions of Davenant's *The Wits* and *The Platonic Lovers* there might be added the unpublished U. of Florida dissertation by Albert S. Johnstone—important because its text of *The Wits* is based on a quarto copy with different & improved readings. It might also be well to note that the first 108 folios of the anonymous *White Ethiopian* were originally composed in a mixture of blank verse & rhyme and then revised & completed so that the final version was entirely in couplets: it seems to have been transitional between the admixed plays of the forties & later rhymed drama.

The greatest values of the volumes is that they make readily available selective bibliographies of scholarship on major dramatists & provide material hard to find on minor ones. Particularly important is the listing of Neo-Latin drama, including the plays performed abroad in the Jesuit school for English boys at St. Omer. In this area Bentley provides much that is new; for example, he notes the misdating of Thomas Atkinson's *Homo* by Halliwell-Phillipps, Fleay, & Harbage & indicates the proper dating, 1615-21.

Our only serious complaint is a temporary one. The index, essential despite the alphabetical listing, will not appear until the

final installment of this *magnum opus* is published. It will treat theatres & theatrical customs. In the meantime, readers are likely to find some difficulties in tracking down plays published anonymously but whose authors are known to Bentley, & similar problems in finding writers whose names are spelled in bafflingly different ways. But our experience is that a persistent hunt usually reveals what is sought for; in any case, the searching often results in the discovery of relevant matter which might otherwise have been overlooked; inevitably much of interest is found; and that very fact ensures that a consecutive reading of the whole text would be far from "grisly."

(292b) "MIDDLETON'S TRAGICOMEDIES" by Samuel Schoenbaum, *MP* 54:1(1955)7-19:—Contrary to usual opinion that *M* developed little as a writer, his work shifts from comedy to tragicomedy, though his method & outlook remains consistent.—EVANS

(c) "Wardship in English Drama (1600-50)" by G. H. Blaney. *SP* 53(1956)470-84:—Literary treatments of the evils of the helpless ward controlled by his powerful guardian reflect current social & legal practices in works by Shakespeare, Jonson, Cowley, etc.—HUNTER

(d) "A Crux in Jonson's THE NEW INNE" by E. B. Partridge. *MLN* 71(1956)168-70:—Interprets the "barren hind's grease" passage (V,ii,15-16): the grease on the gown, warmed by Pru's buttocks, may prove an aphrodisiac miraculous enough to arouse Lovel to his old passion.—MISH

(e) LOPE (1) B. W. Wardropper "Fuente Ovejuna; El Gusto & Lo Justo" *SP* 53(1956)159-71:—Lope's *Fuente*, 1619, was in part at least a study of Platonism in public office.—HUNTER. (2) Lope de Vega, *El Principe Despeñado*, ed. Henry W. Hoge, Indiana UPubs Human.S 33, 1955, \$4.

(f) "WEBSTER & CERVANTES" by F. M. Todd. *MLR* 51(1956)321-3:—A passage (V,v,95f) in the 1623 White Devil echoes Don Quixote, pt.2, ch.6, which W probably got from the original rather than the 1620 Engl. transl.—MISH

(g) DESMARETS. E. W. Najam "Europe: Richelieu's Blueprint for Unity & Peace" *SP* 53(1956)25-34:—Desmaret's play, 1642, its political background & connection with R's conception of the European situation.—HUNTER

(h) A NEW WAY TO PAY OLD DEBTS: A COMEDY BY PHILIP MASSINGER, ed. intro. & notes by M. St. Clare Byrne. New York: John de Graff, 1956, 168p, \$1.50:—This is the only one of Massinger's plays—some twenty are extant—which has held the stage for almost 2½ centuries; indeed, "it has flourished in the English theatre as no other Jacobean drama seems to have done," particularly in England between 1780 and 1880 & in America in the 19C. It is now distributed in America by de Graff in an attractive re-issue—a model of its kind—of Miss Byrne's edition, which was first published in 1949. Unfortunately the one slip which mars its otherwise consistent excellence has not been corrected: on p.155, The Amazing Career of Sir Giles Overreach should have been credited to the authorship of Robert Hamilton Ball, not R. H. Bald.

DRYDEN

(292i) THE WORKS OF JOHN DRYDEN. General Editors: Edward Niles Hooker, H. T. Swenberg, Jr. Vol. I: POEMS 1649-1680, ed. Hooker & Swenberg; textual ed., Vinton A. Dearing, assoc. eds., Frederick M. Carey, Godfrey Davies, Hugh G. Dick, Samuel H. Monk, John Harrington Smith. Berkeley & Los Angeles: University of California Press, 1956, 432p, \$8.50. REVIEWED BY H. M. Sikes, *New York University*:—Scholars and critics may no longer "groan" for a suitable and dependable Dryden: the long-awaited initial volume of what will probably become known as the "California" Dryden has at last appeared. It will supplant Saintsbury's 1893 revision of Scott's edition & will be complete except for the letters, which are available as edited by Ward. The *Poems 1649-1680* is the result of the labors of many scholars but is marked by a unity of conception and execution which is all too often lacking in works of cooperative scholarship. It is a unity achieved out of the particular interests and researches of a scholarly plenty: Dearing, text; Smith, prologues and epilogues; Davies, history and politics; Dick, science and technology; Monk, art of painting and optics; Carey, classics. Since the editors favor a "method of cross reference," the reader is happily spared one-sided views à la Christie.

Though it is to be expected that the methods of modern textual criticism will produce some significant textual variants in the material contained in later volumes, there seem to be no major changes in the texts of the poems in the present volume (apart perhaps from spellings) if comparisons are made with the Noyes edition. However, collation has been careful & thorough, & readers may now have confidence that in general the text is as accurate as scholarship is able to achieve at the present time.

The volume consists of a brief preface; the texts of the poetry with sigla noted below; texts of prologues and epilogues written before 1680 for plays other than his own; extensive commentary with annotations; textual notes; and an index to the commentary. Some awkwardness is involved for those readers who wish to consider text, commentary, and textual notes because they will have to look in three different places; but any arrangement would have involved some awkwardness. Had the extensive commentary been placed on the same pages with the poems, there would often have been only a line or two of verse at the page top, with a mass of comment and notes below—a form which would have prevented satisfactory reading of the poetry. Had textual notes been mixed with commentary, the average student or reader might well have been annoyed by the elaborate textual apparatus, finding it a distraction. It may be concluded that the arrangement chosen by the editors was probably the least unsatisfactory one. But inclusion in proper chronological position in the main text of some indication when the plays and other material of the later volumes were written would have been helpful for anyone interested in the development of Dryden's ideas & style. A dated listing of all of Dryden's works would be welcome in one of the later volumes.

Since the text presents little that significantly differs from that in previously standard editions, the main value of this volume lies in the commentary, which is 200 pages long. In some respects, this approaches a Variorum, for the notes sometimes duplicate earlier ones; but unlike a Variorum, there is an expansion of previous notes and much of the critical commentary is a stimulating combination of old and new. Though short, the comments on "principles of organization" in *Hastings* and "varied rhythms" in *Heroic Stanzas*, for example, are interesting enough to be expanded, as they probably will be in term-papers. The critical comments on these early poems bear out Van Doren's tribute to the early Dryden as possessing "a mind already careful and full." The extent to which the editors have relied on their predecessors seems indicative not of any labor spared but rather of how sound much of the work of Scott, Saintsbury, Noyes, etc., was; to retain its essence after careful checking shows good judgment. To this material has been added a good deal that was not previously available; for example, in connection with the *Elegy on Hastings*, "the most touching poem occasioned by the young lord's death" is printed from a copy of the 1650 issue of *Lachrymae Musarum* now in the Huntington Library. On that copy, Hasting's mother, Lucy, Countess of Huntingdon, wrote her own tribute to him. Further relevant information about the youth is provided from other ms. material in the same library.

The volume contains reproductions of six title pages and also of the poet's earliest extant letter, the one which he wrote to Honor Dryden probably in 1653: the date is partly defaced, but with the help of ultraviolet light, the editors tentatively decide that it is not 1655 (Malone's date) but 1653. It is included presumably because it contains 8 lines of verse.

The commentary usually includes, in the case of the major poems, a treatment of verse, particularly stressing Dryden's achievement and technical development. For example, the discussion of *Astrea Redux* begins with Van Doren's observation that the first 28 lines may be read as a series of quatrains but adds the criticism that those lines can just as easily be read as composed of five units 8 or 4 lines in length, a kind of division typical of the rest of the poem. Then comes consideration on why Dryden chose the heroic couplet for the poem rather than the Gondibert stanza & analysis of the means which he used to avoid inflexibility of line in the poem. In general, the editors have fulfilled their intention to provide an edition which will "make its way by a fresh investigation of every work, of the intent behind it, of the art that formed it, and of its relations both to the thought and artistic development of the writer and to the culture in which he was nourished."

(292j) "DRYDEN'S 'CHARACTER OF A GOOD PARSON': Background & Interpretation," by A. C. Dobbins. *SP* 53(1956)51-59:—"Seeking to write the type of sketch Chaucer might have written had he lived during the closing years of the 17C, Dryden condemned the Low Church Anglican clergymen of his age for violating the established principles of their religion."—HUNTER.

(k) "DRYDEN'S Edition of Corneille" by L. E. Padgett. *MLN* 71(1956)173-4:—The ed. of C's *Théâtre* from which D borrowed in his *Essay on Dramatic Poesy* was probably that of 1660.—MISH

(l) "DRYDEN'S EPISTLE TO CHARLETON" by E. R. Wasserman. *JEGP* 55(1956)201-12:—The poem is far more complex than is usually recognized, especially in its thematic dependence upon allusions to recent & contemporary politics.—ARMSTRONG (292m) NEW READINGS IN SHAKESPEARE. VOL. I: INTRODUCTION; THE COMEDIES; POEMS; VOL. II: THE

HISTORIES; THE TRAGEDIES by C. J. Sisson. (Shakespeare Problems Series, ed. J. Dover Wilson, VIII). New York: Cambridge University Press, \$8.50 the set; 308 & 226p.—Professor Sisson is chiefly concerned with sources of errors in transmission from ms to print &, in particular, shows the value of writing out obscure passages in secretary script in order to ascertain what errors could have been made by the compositor. He impressively takes issue with Milton's conception of Shakespeare as Fancy's child warbling woodnotes wild and, where corruption is manifest, has no hesitation in looking for conscious art & careful craftsmanship as the basis of emendation. On the other hand, being sensibly conservative, Sisson respects original punctuation whenever possible, preferring to retain the original comma in Macbeth's "Making the Greene one, Red" & to see "Greene one" as an idiom for the ocean; that is, Sisson discovers "stage-directions implicit in the true punctuation of Shakespeare's text."

The volumes have great interest for 17C scholars apart from Shakespeareans. Thus Sisson recognizes that *scilens* is Shakespeare's own idiosyncratic spelling of *silence*; but, unlike Helen Darbshire in her editing of Milton, Sisson is unwilling to standardize such a word throughout an edition: "It would be going very far in unjustified antiquarianism." As for apostrophes, he admits that to omit them from possessives "would be to fall into an 'Old Spelling' fancy and to ignore evidence." On the other hand, a consistent distinction between 'd and ed for metrical reasons would be editorial dictation in prosody & is best avoided by a universal ed, except possibly in the more meticulously metrical poems & lyrics.

MILTON

(See also the first page of this issue.)

(292n) **LIFE RECORDS OF JOHN MILTON**, ed. J. Milton French. Vol. IV, 1655-1669. New Brunswick, N. J.: Rutgers University Press, 1956, 482p, \$7.50. Review by RUTH MOHL (Brooklyn College):—On Dec. 28, 1956, at its annual meeting in Washington, D. C., the Milton Society of America will honor Professor J. Milton French as the outstanding American scholar of the year in the field of Milton studies. The recent publication of his fourth volume of the *Life Records of Milton* adds impressive new evidence of the appropriateness of the tribute. The volume brings nearer to completion the vast undertaking involved in the accumulation & editing of such a repository of documents, & every student of Milton will be glad that its editor has been thus singled out for honor for his distinguished contributions to Milton scholarship.

Like Volumes I, II, & III, Volume IV is a "source book," providing a "day-by-day guide to the known facts in the life of a great poet," & as such it covers the eventful years from 1655 to 1669. The brief Preface to Volume IV explains that, though it was originally planned as the last in the series, "a more equal division of material among the final volumes" will be provided by a final fifth volume.

Letters of State naturally fill a large part of Volume IV, the most famous being the one concerning the persecution of the Piedmontese. It is interesting to see how many of the rest—to Venice, Tuscany, Algiers, Portugal, France, Denmark, and Holland—are protests concerning the seizure of English merchant ships & other property. Cromwell's Letters of State are followed by those of Richard and then by a few from the Parliament of the Commonwealth of England, after the abdication of Richard. It is perhaps in connection with these letters that one is most impressed by the energy and care with which many of the originals have been traced. One of the earliest attempts to search government archives for such originals is cited (p. 225) as that of Paul d'Estree in 1900, when he found in the French archives Cromwell's letter of May, 1658, to Cardinal Mazarin, introducing Cromwell's son-in-law and mentioning the siege of Dunkirk.

The Legal Papers in Volume IV have already appeared, for the most part, in Professor French's *Milton in Chancery*. It is, of course, necessary and satisfying that they are included here. Such documents as those in the Milton-Cope Suit and the Ashworth Suit round out the record of the very busy life of Milton even after his blindness.

Some new material, not elsewhere published, includes such documents as the letter of Henry Oldenburg to Milton concerning the state of learning at Oxford (pp. 92-96); the Anne Powell deposition (pp. 96-100); those concerning Milton's loan of £500 to Thomas Maundy (pp. 200-11 and 402-16); the preface to the anonymous answer to Milton's *Defensio* (p. 249; & John Henry Boecker's article on Milton (pp. 375-79). The Minshull-Paget-Goldsmith family tree, brought together from eight sources, appears (p. 382) for the benefit of those who wondered why the Woodcocks & the Minshulls did not receive as much attention as the Powells; & the full account of the Columbia MS (pp. 278-79), with a listing of the material to be found in it, will be welcomed by all students of Milton.

A number of doubtful and unlikely items are included in this volume, as in the preceding volumes, apparently for the purpose of asserting their unlikeness. At first the reader is surprised at

MILTON AND SCIENCE

KESTER SVENSEN reveals the place of science in Milton's thought—its use as argument in his prose and as art in his poetry. Throughout his intensive study, the author is concerned with the richly symbolic and emblematic elements of popular science in the Renaissance. As a result of his illuminating analysis, many passages in Milton's poems are revealed for the first time in their full depth.

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the inclusion of such anecdotes as the account of a mock funeral for Milton after the Restoration (p. 317), or the statement that Katherine Woodcock Milton's coffin was sealed with twelve locks & twelve keys (p. 217), or that Milton, with others, was arraigned for violating the Conventicle Act (p. 395), or that Milton was dejected and feared assassination (p. 358), since none of them has any authority except that several people have mentioned them. As one reads, however, one realizes that the only way to discredit them is thus to expose their lack of authority. If by such exposure they can be silenced, their inclusion will be justified. On the other hand, when probable items are included, though unverified, the editor frankly states the lack of evidence. Such uncertainties should be a stimulus to many a future researcher.

One misses in Volume IV the accounts of Milton's buying of books & of his reading such as appear in the earlier volumes. It is quite likely that he was still doing much reading, with the help of readers such as Thomas Ellwood, & was still making entries in his *Commonplace Book*, from such authors as Dante, Augustine, & Machiavelli, with the help of amanuenses, as late as 1665 or later. A statement concerning his *Commonplace Book* appears in Volume I (pp. 275-76), under July, 1632. Its inclusion there concerns Milton's buying of books, many of them identified by his signatures or initials. Since such signatures do not appear in the copies of many books which he later bought & used, they cannot therefore be identified and placed in such a chronology as the present one. His reading does, however, form an important part of his life record.

At times, because of the necessity of condensing titles and quotations, omissions make for difficult reading, & in order to use such documents the reader will have to find them elsewhere. However, the very clear and detailed notes following each item give references to complete versions and thus provide the reader with other sources.

The human interest in Volume IV is most important and impressive throughout. Such documents as Milton's letters to Oldenburg and to Richard Jones, his pupil; the banns for his second and third marriages; the appeal of Parliament to the King to burn Milton's *Defensio* and *Eikonoklastes* & to arrest him; Charles II's Proclamation for the seizure & burning of the books; the record of Milton's arrest & later release from custody; the bitter attacks on him for his writings on divorce and against monarchy by Sir Roger L'Estrange, George Starkey, John Heydon, David Lloyd, Ephraim Pagitt, George Bate, Henry Foulis, Richard Perrinchie, James Heath, & perhaps Samuel Butler; the record of the sale, licensing & publication of *Paradise Lost*—all these, brought together in one place, have an impact that is more vivid and exciting than biography itself.

The material here presented reveals, as in the earlier volumes, the result of years of careful assembling of documents from every known source, of tireless energy in tracing their histories, & of scrupulous accuracy & wise judgment in evaluating their authenticity. All students of Milton will be indebted to Professor French for bringing these records together & for the great storehouse of references to works in which each of the documents has been found or cited. Surely no reader can fail to sense in them the greatness of the life and the poet.

(292p) "MILTON'S LATER SONNETS & THE CAMBRIDGE MANUSCRIPT," by Maurice Kelley. MP 54:1(1956)20-5:—If K's conclusions are entirely correct, 2 important critical arguments collapse: (1) Parker's contention that Sonnet 23, "Methought I saw," belongs to 1655, & hence to Mary instead of Katherine; (2) Darbshire's theory that Phillips wrote the *Anonymous Life of Milton*. Though convincingly argued, K's theory is built on a series of unestablished assumptions: e.g. (1) that in the Camb. MS "Milton's numbers indicate the order in which he composed his later sonnets," (2) that Milton resolved to prepare a new MS of the sonnets that he had composed since 1645, (3) that the new MS was the small 8 page, 4 leaf collection which became the second part of the Camb. MS, (4) that Milton's "amanuenses regularly entered his later sonnets at the time when, or soon after, he had composed them." Unquestionably the fair copy of Sonnet 23 in the Camb. MS is in Hand 7, attributed to Jeremie Picard; hence the sonnet would appear to belong to a date between 1658-1660, as it has traditionally been assigned by scholars such as Hanford. The case against Miss Darbshire is more complex but quite as convincing, if K's assumptions are correct. At present one can say that they appear probable, but in fairness it could be pointed out they are not the only explanation of the somewhat unsatisfactory evidence. While Parker's and Miss Darbshire's theories must now be cast in a suspicious light, they are not necessarily wrong.—EVANS

(292q) "MILTON'S APOLOGUS & ITS MANTUAN MODEL" by Harris Fletcher. JEGP 55(1956)230-3:—M's fable was at least

begun before 1625; it is clearly derived from Mantuan's "Apologus alter ad eundem" (*Sylvarum* IV,5), & demonstrates for the first time a direct influence of Mantuan upon M.—ARMSTRONG.

(292r) "MILTON'S [INDEX POETICUS]—THE THEATRUM POETARUM BY EDWARD PHILLIPS," by Harris Fletcher. JEGP 55(1956)35-40:—M's index of authors in a copy of Pindar offers a clue to the formation of Phillips' Theatrum.—ARMSTRONG.

(s) LYCIDAS. D. C. Allen, "Milton's Alpheus," MLN 71(1956) 172-3:—Offers an analogical implication for the reference in *Lyceidas*: the name may remind the good priest that he too could flow through an ocean of evil & corruption unstained.—MISH.

(t) "PARADISE LOST & the Index of Prohibited Books" by Edward F. Kenrick. SP 53(1956)485-500:—The anti-Trinitarianism of PL, not Rolli's introduction to his Italian transl. of it, caused PL to be placed on the Index, 1732-1900. K also treats the Rolli-Voltaire duel over PL, & the poem's role in Italian literature.—HUNTER.

(u) "The Typology of PARADISE REGAINED" by Northrop Frye. MP 53:4(May56)227-8:—Detailed exegesis of the temptation theme (with reference to biblical typology in *FQ*, II, *Purple Island*, etc., & on Milton's particular symbolism elucidated from *CD*), sheds light on PR's dramatic structure & symbolism. Christ, dramatically a failure, "becomes an increasingly unsympathetic figure, a pusillanimous quietist in the temptation of Parthia [false power], an inhuman snob in the temptation of Rome [false justice] a peerish obscurantist in the temptation of Athens [false wisdom]." This failure is explained by admitting that a poem may be structurally successful though tired & perfunctory in its execution & by understanding that M's problem is that of the sonnet's "He also serves. . . ." PR deals with epiphany (equivalent to *anagoris*, *recognition*); i.e., it begins with baptism, an epiphany which Satan sees but does not understand, & ends with an epiphany to Satan alone, which he cannot fail to understand. Thus PR fulfills M's treatment of the "quest of Christ."—EVANS.

(v) "Homer, Milton & the American Revolt against Epic Poetry: 1812-1860," by Donald M. Foerster. SP 53(1956)75-100:—Continues F's studies of the Romantic attack on the epic. It was more strongly attacked in America than it had been in Europe; despite praise of Homer, Milton, or Dante, it was no longer considered as aesthetically wonderful or as ethically valuable as it had formerly been.—HUNTER.

(w) "Milton's English Poetical VOCABULARY" by Evert Morel Clark. SP 53(1956)220-38:—Mostly by statistical tables, Clark seeks to "ascertain as accurately as possible the size of M's English poetical vocabulary & to determine its native, Teutonic, & classical proportions."—HUNTER.

VARIED ASPECTS OF 17C CULTURE: DIGBY; LOGIC & RHETORIC; PUBLISHING; NEWSLETTERS; EPISTLES

(292x) SIR KENELM DIGBY: THE ORNAMENT OF ENGLAND 1603-1665, by R. T. Petersson. Harvard University Press, 1956, 366p, \$6:—The Book Society in Britain rightly chose to recommend this study to its readers, for it is written about a fascinating figure in a style full of verve & vitality. It is not surprising to learn that it sold in Britain over 1800 copies within two months of publication. Dr. Petersson deserves most of the credit for the book's readability, but in part it is owing to the dynamic career of his hero, matchless Digby, the "magazine of all the arts," "arrant mountebank," "the most accomplished cavalier of his time," "pirate & thief," "the Mirandola of his age," as he was variously called by his contemporaries. To judge from such contradictory opinions, comments Petersson, "Digby's sole object in life was to baffle everyone for threescore years." He remains baffling, for the author has wisely refrained from jazzing up his subject in a psychological treatise. Instead he captures & communicates the flavor of the man himself. The approach is primarily biographical but extends generously into Digby's thought & significance & into the age which he mirrored.

Treatment of such a self-dramatizing hero offers temptations & dangers; but Petersson knows how to avoid them, except perhaps in a few chapters where the reader must be on guard lest the Theagenes of the *Private Memoirs* overshadow the real Digby.

Despite conspicuous merits, the book contains a few slips like those on p. 337 ("M.H." instead of "H. M. Nicolson; & a reference to a nonexistent Bohn edition of Hobbes—the quotation itself is accurate, however). The dictum that the English Civil War was a conflict over political & religious principles largely unmotivated by economic & social factors indicates some neglect of 20th-century historians on the Puritan Revolution (e.g. Haller & Christopher Hill) & a disregard of writers about it who were contemporaries

of Digby: not only Hobbes & Winstanley but also Baxter, Harrington, & many others clearly point to major economic & social causes for the Revolution. (It is ironical that Petersson earlier states that to write about a period before 1700, a writer "must utilize every scrap of knowledge he can find.")

But Mr. Petersson is writing about a man & the spirit of an age; so his side generalizations must not be allowed to detract from his solid achievement. He has written the first full-scale life & study of Digby. It is based on published works & extensive ms material, much of which was not previously utilized—though by agreement with V. Gabrieli, use of the extensive Letter-Book material in New York Public Library was limited. (For its significance, see *TLS*, 27 July, 1956, p. 449.) The account is a full one; for he who would write on Digby must emulate Bacon in taking all knowledge as his province. Particularly well-written & interesting is the account of the execution of Digby's father. Note-worthy also are the treatments of the younger Digby's activities as a diplomat in Spain, a complete gentleman in France, a pirate in the Mediterranean; his ubiquitous career as a virtuoso; his observations on Browne's *Religio*; & his philosophical & religious treatises. Petersson discovers in him far more than a mere eccentric—an *honnête homme*, "a sort of mercury machine that recorded the whole range of conditions through the middle decades of the century." Such a view is an oversimplification, but it lights up the multiple significance of one of the most interesting figures of the 17C—a man typical of it in his paradoxical blend of eccentricity & representativeness, in its mixture of extravert & Hamlet-like inner restlessness. In some respects he was a Sidney born too late, a man of the Renaissance caught in the vicissitudes of the 17C.

Obviously towards the end of the last paragraph we began to be infected by that enthusiasm for Digby which leads one to grand generalizations like those in which Petersson indulges. But in doing so, we are in excellent company: his book is warmly recommended.

(292y) **LOGIC & RHETORIC IN ENGLAND, 1500-1700**, by Wilbur Samuel Howell. Princeton University Press, 1956, 444p, \$6:—In 1589, George Puttenham advised writers in the intricacies of the tropes & figures of aristocratic speech & warned against following "the speach of a craftes man or carter, or other of the inferior sort." In 1667 Sprat recorded the resolution of the Royal Society to renounce tropes & figures & to prefer "the language of Artizans . . . before that, of Wits, or Scholars." Thus in 78 years of rhetorical history there had been a change from the medieval to the modern orientation. Dr. Howell recounts that change & the parallel history of logic in the 16th & 17th centuries in England for the first time. He is not concerned to give another account of the contents of writings on logic & rhetoric in England but to interpret the theories that governed their production, to trace historically the methods recognized as the laws of authorship as applied to arguments, expositions, lectures, speeches, letters, & sermons: he excludes theories governing the production of poetry, fiction, & drama.

After an introductory survey, Howell treats scholastic logic and the three patterns of traditional rhetoric. The account is cogent, informative, & brilliant, but we pass over it here because space is too limited for a proper tribute to it & because the 17C chapters are even richer in interest—especially the hundred pages devoted to The English Ramists. Ramism, more bandied about than understood by most of the writers upon it, here is lucidly explained; at long last this reviewer feels that he understands it. Howell also traces its entrance into English thought from Ascham's first references to it in the mid 16C. Some important points emerge: almost from the beginning, Englishmen tended to neglect Ramus's prudential method & to emphasize his natural method &, within it, dichotomies, Scriptural illustrations, & practical applications in the service of preachers, scientists, lawyers, etc. Milton receives considerable attention not only as the most celebrated but as the last of England's Ramist scholars; & in this connection, Howell challenges Duhamel's arguments in "Milton's Alleged Ramism," [PMLA 67(1952)1043]. Disagreements between Milton & Ramus on logic are less significant than Duhamel makes them: Ramus himself encouraged such divergences: their presence in Milton's works makes him neither a superficial Ramist nor a covert Peripatetic. Had Milton so wished he could have modeled his teachings on the neo-scholastic logics of Blundeville or Sanderson or on the works of earlier neo-scholastics who were closer to the Peripatetic; e.g. Downham. It is safe to say that Milton's Art of Logic "shows a scholar's basic support of Ramus's canons, and a scholar's awareness of the dependence of those canons upon the final authority of Aristotle, Cicero, & Quintilian. Thus Milton belongs among the learned Englishmen who kept Ramism alive . . . between 1574 & 1672."

Howell gives a comprehensive account of 17C works in both English & Latin on Ramism: the portions on Abraham Fraunce's treatises (which include quotations from Spenser), & on Marlowe's dramatic attention to Ramus in *The Massacre at Paris* provide extra interest for students of literature.

Next follows a chapter on the counterreformers—Systematics & Neo-Ciceronians, followed by a brilliant section on *New Horizons in Logic & Rhetoric*: (1) Descartes & the Port-Royalists; (2) Bacon, Lamy, Hobbes, & Glanvill. The new attitude recognized that rhetoric should no longer be a theory confined to popular communication but should be extended to learned converse: the new rhetoric of the 17C "is a development towards the idea that learned exposition as well as popular argument & exhortation is within its proper scope." Bacon moved significantly in that direction; thus in *The Advancement of Learning*, a learned work by a learned man for a learned community, he does not disdain to address the imagination & reason. He emphasized rhetoric as the supreme illustrator of knowledge for any audience, learned or popular.

Other 17C writers contributed to the new theory by recognizing the inadequacy of artistic proof as a means of persuasion & in the development of a belief in non-artistic proof (statistics, documents, eyewitness reports, laboratory analyses, etc.) as a better way to that goal. Previous ages had lacked the facilities for gathering non-artistic proofs. It was now possible to turn from a rhetoric of invention by commonplace to a rhetoric of invention by research.

Such attention to conditioning realities is perhaps the greatest value of Howell's study: he shows not only how but why rhetoric & logic changed in response to changing conditions and needs. Thus he accounts for the 17C denunciation of tropes & figures & advocacy of the principle that ordinary patterns of speech are acceptable in oratory & literature as in conversation & life. As the goal of communication moved from the aristocracy to the middle class and then to the common man, so did rhetoric & logic and their use in sermons, law, & science, move from the ornate & ritualistic to the direct & demonstrative.

(292z) **SOME ASPECTS & PROBLEMS OF LONDON PUBLISHING BETWEEN 1550 & 1650**, by W. W. Greg. (Lyell Lectures, Oxford 1955.) New York: Oxford University Press 1956, 138p, \$3.40:—Here is a rare instance—a book on bibliography which may be read by scholars for pleasure as well as information. (We read the six lectures in one sitting, fascinated by the content & lucid style). The genesis of the lectures was a query, some ten years ago, concerning how far entries in the Stationers' Register may be relied on for bibliographical information. In following years, Greg made a detailed study of them & of all associated documents available in print & filled a thousand pages of foolscap with material; from it he distilled these lectures on Decrees & Ordinances Affecting the Book Trade; The Stationers' Records; Licensing for the Press; Entrance & Copyright; Imprints & Patents; & Two Minor Problems—The Hand of the Master of Revels, & Blocking Entries. The significance of the book is two-fold—as a guide through these mazes and as a corrective to prevailing misconceptions. Greg corrects the notion that no charge was made for the license of new books: there was. He notes that entries in the Wardens' Book (Register A; Arber's Transcript vol. I) may not preserve the original order of the transactions, though absence of evidence to the contrary permits cautious assumption that the order is chronological. He finds that the words *tolerated, allowed, granted, admitted, assigned & authorized* rapidly became synonymous.

The 3rd lecture—on licensing—is obviously important for Miltonists because it provides background for *Areopagitica*, though that tract is unmentioned. Responsibility for licensing was parcelled out according to genres & contents in a "system" which scarcely deserves that term. One particularly important point emerges: the fact that copy was entered in the Registers "under the hand" of a particular person is NOT evidence that he had any official right of *imprimatur*: his capacity could be advisory. However, among official licensers, the Bishop of London & the Archbishop of Canterbury seem to have had a recognized superior authority.

The word "Copy-Right" first appeared in 1734, but the idea of rights in a copy had long been current, though among the Elizabethans it had nothing to do with the author, referring rather to the right of a stationer to what he had been first to publish or had acquired from a former owner: such a right was a domestic affair of the Stationers' Company—its recognition of a particular stationer's property. This right was closely connected with entrance of the copy in the Register. Such entrance authorized him to publish a certain work and forbade any other stationer to pub-

lish it; so conceived, entrance put difficulties in the way of replacing a corrupt text of a book by a more authentic version. But when there was no entry or there was a violation of one as in the case of the "bad" quartos of *Hamlet & Romeo & Juliet*, replacement by authoritative versions was unhindered. On the other hand, there is at least some plausibility to Pollard's theory that entrance in the Register was used to block the way to unauthorized printing, particularly in the case of James Roberts who, between 1598 & 1603, made provisional entrances of plays (e.g. Shakespeare's *Merchant & Troilus*), but failed to follow them up with an edition.

May imprints be relied on usually to afford correct information respecting the relations of the stationers involved? Greg answers that apart from occasional errors, imprint form strictly represents the trade relationship of the stationers concerned; i.e., "printed for" and "sold by" were not used interchangeably. Imprints normally mean what they say.

Greg's lectures are, of course, primarily useful for the years 1550 to 1650, but he often trespasses usefully beyond his limits into the Restoration period. Because he solves or throws light on a number of nagging problems which face editors of seventeenth-century publications, scholars in many fields must depend upon him.

Since these lectures remain as they were delivered except for references & some amplificatory notes and are based on research done during War II, they largely ignore relevant recent scholarship; for example, Percy Simpson's "The Official Control of Tudor & Stuart Printing," which first appeared in the *Oxford Bibliog. Soc. Proceedings*, 1947 & was included, with many additions, in Simpson's *Studies in Elizabethan Drama* (Oxford U.P., 1955). Simpson covers much of the same ground, with particular reference to "piracies"—a word which he uses loosely & broadly. [The essay on Marlowe in the same volume less deserved reprinting, but that on "The Art of Ben Jonson" is welcome. The new essay on Shakespeare's use of Latin authors sorts out valid from invalid parallels & is chiefly valuable for showing what ones should be discarded. Another new article on the development of Shakespeare's versification is an interesting but far from thorough compilation.]

Those interested in Greg's treatment of surreptitious publication & blocking entries in the Stationers' Registers should also consult Leo Kirschbaum's *Shakespeare & the Stationers* (Ohio State U.P. 1955)—a thorough reinvestigation of the Stationers in relation to the "bad" quartos. Giles F. Dawson challenges Kirschbaum's main conclusions in a careful review (MP 54 [Aug 56] 58-61), but finds the book otherwise stimulating & often illuminating.

(293a) **THE INTELLIGENCE OF THE SECRETARIES OF STATE & THEIR MONOPOLY OF LICENSED NEWS 1660-1688**, by Peter Fraser. New York: Cambridge University Press, 1956, 188p, \$3.75.—Contrary to widespread belief, "the modern concept of a free press, in the journalistic sense, had not found any recognition" before 1678. To imagine that the kind of journal which appeared in that year was consciously suppressed earlier "is to read history backwards." Such is one thesis ably argued by Mr. Fraser in this significant contribution to the history of journalism. His caveat is important for Miltonists, for it means that in Areopagitica Milton was concerned with the censorship of books and pamphlets. Since a free & independent newspaper press was a phenomenon unknown to him, it follows that he was advocating it only by implication. Indeed, Fraser asserts that the reasons of state which justified the Secretarial monopoly [or near-monopoly, for he seems not to know that there were independent Tory newsletters] "were not considerations of the inconvenience of hostile comment so much as the belief that unofficial news would be 'false news' founded upon rumour and bad intelligence. . . . Only in the light of these considerations can the nature & raison d'être of the system of state-licensed news be properly understood."

In the period 1660-88 the Secretaries of State controlled the news monopoly. The view that their newsletters sold for money or to oblige friends is false: the letters from Whitehall were essentially official & confidential circulars sent out to customs officers, postmasters, & the like, not usually in return for money but in return for weekly news reports from them. For the Secretaries instituted a vast, efficient newsletter system which has never before been adequately described.

Fraser traces the origins of this system of news interchange from continental precedents. He shows that Henry Muddiman & L'Estrange were not independent journalists but parts of the official system. He deals with the Secretaries as the eyes & voice of the government, their use of spies, their control of the Post Office, foreign correspondents, etc., and he traces the main postal routes used in Europe by the Secretaries. Two chapters are devoted to intelligence & the Dutch Wars, chapters which prove false the allegations—some of them made by the poet Marvell, who knew

better—that Arlington's intelligence & efficiency were inferior to Thurloe's.

A final chapter deals with the rise of unlicensed newsmongers & the growth of organized public opinion, showing how the Secretary's monopoly was gradually broken—a movement in which the coffee-houses were particularly important.

The volume is based largely on primary sources, especially on Joseph Williamson's vast correspondence & on his hitherto unknown but important collection of printed foreign newspapers (now in the P.R.O. Library). Fraser has also discovered vol. I of Muddiman's file copy. Apt illustrations, illuminating appendices, a map, an excellent bibliography, & an index (which fails to point to the references to L'Estrange), add to the book's utility. Fraser's contribution is a solid & significant one though he fails to take into consideration relevant publications since 1953 & leaves much work to be done in this complex field. As the *TLS* reviewer (Oct. 12, 1956), points out, attention should be given to the Bulstrode newsletters in the Pforzheimer Library, the Fleming letters in the Bodleian, the Hancock & Tonson letters in All Souls College, & the great collection at Arbury.

(292b) **THE PROVIDENCE OF WIT IN THE ENGLISH LETTER WRITERS** by William Henry Irving. Duke University Press, 1955, 386p, \$7.50.—The art of letter-writing is an amiable one, & Dr. Irving captures its charm in the grace of his style & the ease with which he documents his unobtrusive erudition. His range is wide—from classical models & the practice of the French & other Continentals through Early English Experiments to his main field, British letter-writers of the 18C from Cull, Steele, & Addison to Walpole, Cowper, & Burns. Since our own range extends only to 1700, we are therefore forced to neglect Irving's major achievement; indeed, by concentrating on a period which he passes over in rapid review, we run the risks of obscuring the excellence of the work as a whole.

The initial statement of the book needs some slight qualification: "As a literary phenomenon, English letter writing begins in the early 17th & ends in the early 19th century. It starts from humble beginnings like Nicholas Breton's *Poste with a Packet of Madde Letters*," ca. 1603. Surely the letters of Philip Gawdy & John Chamberlain have some claim to be literature, though neither is mentioned; & also such letters as the one which John Bouge sent to Katheryn Manne in 1535; perhaps also letters used in fiction such as those exchanged by Gwydonius and Castoria in Greene's *Card of Fancie*. To these might possibly be added letters from travellers & explorers, Harvey's *Four Letters*, & Spenser's famous letter to Raleigh. But to include all these is to broaden the genre as Irving conceives of it: his subject is the familiar letter in which the formal & the informal, the personal & the literary are delicately balanced. So conceived, the genre is somewhat anticipated by Donne & Wotton, both of whom receive judicious treatment, but finds its "real pioneer" in the *Epistolae* of James Howell. Irving finds that Howell achieved effects of the casual & straightforward in his writing & thus justifies his condemnation of Balzac's hyperbolic epistles, though the Englishman's new way of epistolizing is not free from frills. Indeed, "in spite of the skill & casualness . . . of Howell's letters, one often suspects that he is writing to pattern in the manner of the old formalities" laid down by Angel Day & Fynes Moryson. Other 17C writers treated include Suckling, Dorothy Osborne, Cowley, and the "shockingly fluent" Duchess of Newcastle, to mention only a few.

Thus Irving's charming volume may be recommended as an attractive introduction to 17C familiar letters & their background, though its focus & chief value lie in the 18th century.

HISTORY

(293c) **GODFREY DAVIES, THE RESTORATION OF CHARLES II 1658-1660**. San Marino: The Huntington Library, 1955, 391p, \$7.—Perhaps the hardest part of the task which Gardiner & Firth set themselves in writing England's history from 1603 to 1660 was to unravel the tangled skeins of what happened between the death of Cromwell in Sept., 1658, & the Restoration—and they failed to write that volume. But a quarter century ago, Firth asked Davies to complete the job. That the choice of a successor & continuator was wise is well proved by this judicious book: it deservedly ranks as the 21st volume in the Gardiner-Firth series. It also stands on its own feet, repeating what was in the earlier volumes when necessary for its own integrity. Equally wise was Davies' decision to omit the colonies, for events in them had little influence on his central theme, the Restoration; and so was the practice of narrowing the attention paid to foreign affairs. The result is a well-ordered narrative of English history accompanied by chapters on Scotland & Ireland—chapters which one could de-

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sire fuller of detail; but their scantiness is no fault of the author's: the needed material simply is not available.

Despite such incidental sparseness, the volume is rich in "new" material & sources previously only partially tapped. In the background are hundreds of contemporary tracts & newsbooks from which Davies has culled the essentials—modestly so, for he refrains from overfilling his text with multitudinous footnote references to them. Important manuscript sources have been utilized; e.g. registers of Richard Cromwell's Privy Council & of the Council of State from May to August, 1659. Thus many gaps in information have been filled.

The account begins with the accession of Richard Cromwell—a rather odd one inasmuch as no document appointing him as Oliver's successor was found. In view of the turbulence which grew up later, it was a remarkably tranquil succession. Richard seemed better fitted for the office than later history depicted him. But he had enemies, & they are the subject of the 2nd chapter—the immediate threat coming from ambitious army leaders & their divided interests & from increasing financial troubles. Indeed, some efforts seem to have been made to stir up soldiers to create a disturbance at Oliver's overostentatious funeral. But that "joyfullest funeral," as Evelyn called it, passed with peaceful confusion. Then Parliament met & confusion gradually became confounded: for "Richard's Parliament, like that of 1614, was 'addled.' It did not succeed in passing a single act." Its short history, which Davies traces almost day by day, revealed the incompatibility of the House of Commons & the Army, a conspicuous decline in religious enthusiasm & zeal for reformation of morals, & a prevailing mundane spirit.

The chief value of the chapters which follow on the restored Rump, Booth's Rising, Monck's activities, and the Restoration is the clarity with which the complex narrative is told. Davies so far surpasses the historians who previously treated these intricate years that he may justly be termed the first to chart them successfully.

Some of Davies' conclusions may be cited to show how to solid scholarship he adds fresh insights and new interests. He decides that one of the few safe generalizations about the Restoration is that it happened because the vast majority of Englishmen wanted it to happen. Nevertheless, it seems not to have been love of the Stuarts that motivated the change: "not until the very eve of the Restoration was enthusiasm for the royal cause very noticeable.

Probably people rejoiced most of all because the Puritan Revolution was ended. . . . It created greater evils than it cured. The greatest was the constant interference of the army in politics." Other factors were the unpopularity of the Rump, the divisions among the Puritans, especially in the army, the decline of a sense of dedication to a sacred cause, & the failure to distinguish between social evils & harmless amusements. Another element may have been the failure to achieve religious goals; but Davies doubts that Englishmen were especially religious during the years from 1640 to 1660: "They assuredly professed . . . that they were obeying the divine will," but the constant citing of Holy Writ may have bred contempt for it." Moreover, Puritanism sinned grievously in requiring office-holders to swear & break many oaths during 20 years. It is seen at its worst just before the Restoration: Christian was being transformed into Worldly Wise man. It is seen in its greatness in Oliver Cromwell, at its best in *Paradise Lost*, in the record of Bunyan's humble pilgrim.

C. V. Wedgwood, *THE KING'S PEACE 1637-1641*. New York: The Macmillan Company. 1955 510p, \$5.50. (Vol. I of THE GREAT REBELLION):—Miss Wedgwood bases her account of the four years which preceded the Civil War upon carefully-sifted original & secondary sources, and she shows a mastery of both. She offers no spectacular discoveries, no new theses, no novel insights; she refrains from analysis & from probing into underlying causes. Instead, she satisfies a simple but real need—the need for an up-to-date, well-written, straightforward chronological narrative of events, facts, & experiences in a crucial period. Her accent is on the admitted motives & illusions of men in the 17C. She restores their immediacy of experience.

After an introduction, the volume is divided into three books: *The Happiest King in Christendom*; *Challenge from Scotland*; *An Army in Scotland*. Within these are chapters on such topics as court & country, faith & foreign politics, revenues, the covenant, ship-money, the Glasgow Assembly, the Short Parliament, and the end of Strafford. Beneath the clarity & apparent simplicity is much erudition; but it is displayed only in passing references.

The volume may be recommended to the average intelligent reader as both enjoyable & informative. It is ideally suited for college students who need an agreeable guide & a reliable one through the complexities before the Puritan Revolution.

293d) Sir George Clark, *THE LATER STUARTS 1660-1714*. 2nd ed., revised & reset. New York: Oxford University Press,

1955, 502p, tables & maps, \$4.80:—When this, the 10th volume of The Oxford History of England, first appeared in 1934 it was rightly hailed as the best textbook on its period & as more than a textbook, a picture of a civilization & a culture by a great historian. Indeed, it proved so acceptable that it was 4 times reprinted with corrections & has now been more fully revised. It is likely to remain the best comprehensive survey of English history from the Restoration to the death of Anne.

Having paid this deserved tribute, we dare to point out some of the volume's shortcomings as well as its merits.

Despite Sir George's sojourn at the Huntington Library, he has paid too little attention to American scholarship in the past 21 years, at least in the field of literature. Significantly he refers to the *Review of English Studies*, *The Year's Work in English Studies*, & the like, but makes no mention in his bibliography of the annual listings of scholarship in *PMLA*, *SP*, etc. Even his references to works by Englishmen are somewhat out of date: thus he refers to Nicoll's *History of Restoration Drama*, 1923, ignoring the revised, augmented edition of that text in 1952; indeed, apart from bibliographies, he mentions no works on Restoration literature published since 1927. It is, accordingly, not surprising to find him ignoring the influence of Puritanism & preaching upon 17C changes in prose style.

If the sections on literature have their weaknesses, the same cannot be said of Sir George's specialties—economic history, politics, and scientific thought—though even in these areas his bibliography gives the impression that little significant scholarship has been added since the 1930's. However, the material in his main text largely rectifies this fault of omission.

Despite revisions, Clark's history remains dated as a product of the 1930's which fails to embrace as fully as might be hoped for the scholarly work of the past two decades. Otherwise the book maintains its eminence.

ABSTRACTS OF PERIODICAL ARTICLES

Abstracts throughout this issue are edited by CHARLES C. MISH, Maryland, with the cooperation of RAY L. ARMSTRONG, Lehigh; WILLIAM B. HUNTER, Jr., Wofford, J. A. BRYANT, Univ. of the South; EVERETT H. EMERSON, Lehigh; and RO. O. EVANS, Kentucky. (For additional abstracts, see the sections on MILTON, DRAMA, & *passim*.)

ADAMS. Wm Mulder "Style & the Man: Thomas Adams, Prose Shakespeare of Puritan Divines" *HarvTheolRev* 48(1955)129-54:—Surveys A's sermon style, emphasizing imagery & wordplay, with discussion of his Puritanism.—CCM

SIR THOMAS BROWNE: The Relationship of *Urn Burial* & *The Garden of Cyrus*" by Frank L. Huntley. *SP* 53(1956)204-19:—Comparisons of content & style show the 2 essays to be companion pieces; they are phases of B's serious treatment of an emblem derived from *Timaeus*, "rising" from the "lower" expression in *Urn Burial* to the "Higher" or celestial part, which is *The Garden Of Cyrus*.—WBH

BUTLER. B. I. Granger "Hudibras in the American Revolution" *Am.Lit.* 27(1955-6)499-508:—Modifications & enrichment of the Hudibrastic tradition 1765-83, when 77 Hudibrastic satires appeared in America.—RLA

CRASHAW'S 'Death More Mistical & High" by R. G. Collmer. *JEGP* 55(1956)373-80:—Proper reading of C's hymn to St. Theresa depends on proper understanding of *death*, *die*, etc. *passim*. The meaning, derived from the language of Roman Catholic mysticism, denotes the overwhelming of the soul in its union with God.—GLA

DANIEL. R. B. Gottfried "The Authorship of A Breviary of the History of England" *SP* 53(1956)172-90:—Textual & historical considerations indicate that Daniel, not Raleigh, wrote the Breviary ca 1605-12.—HUNTER.

DONNE'S POETRY by Clay Hunt (Yale), review. *TLS* 16 Mar56 p164:—Answers H's assertion that D broke with existing literary traditions by trying to place D in the "respectable" line of Skelton & Wyatt & contending that D consciously chose this line; Sidney & Spencer chose another; Shakespeare & Webster combined both.—JAB

DONNE, MONTAIGNE, & NATURAL LAW" by Robt Ornstein. *JEGP* 55(1956)213-229:—Though both dissent from the concept of natural law, M & D do so independently.—RLA

Wm J Rooney "The Canonization"—The Language of Paradox Reconsidered" *ELH* 23(1956)36-47:—Vs. Brooks' interpretation: by ignoring the paratactic form of its propositions & failing to grasp its basic conventions, he assumes the poem is an evaluative, instrumental statement; it is not.—CCM

"Two Notes on DONNE" by A. J. Smith. *MLR* 51(1956)405-7:—"Aire & Angels" does not exploit the theme of woman's infidelity: woman as passive agent is only slightly less pure than man, the

active. The Grierson reading, not the Bennett-Gardner one, of "Since she whom I loved . . ." line 10 must be right.—CCM

"A Poem by DONNE" by Jas E. Walsh. *TLS* 6Ap56 p207:—D's "Goe and catch . . ." appeared in 1630 ed of *A Help to Memory & Discourse*—a later ed of STC 13051.—JAB

THE DIARY OF JOHN EVELYN ed. de Beer (Oxford) & W. G. Hiscock, JOHN EVELYN & HIS FAMILY CIRCLE (Routledge), review. *TLS* 3Feb56 p68:—De Beer's "achievement of patient & devoted scholarship" reveals much about E & the Diary—how it was composed, edited, revised, etc., & why it was kept. H makes some valuable contributions from new material—marred by attempt to modify the Victorian estimate of E as a model gentleman.—JAB

"GILES FLETCHER & the Puritans" by A. Holaday. *JEGP* 54(1955)578-86:—F was more nearly a Puritan than has been recognized; terms such as *Anglican* & *Puritan* are dangerously oversimple.—RLA

"JAMES HARRINGTON: A Last Apology for Poetry" *MLN* 71(1956)170-2:—Cites an epigram by H alleging that it is natural for man to write poetry as a "bracing comment on the evolution of criticism" in a time when the usual vindications of art missed the real point: the creative instinct in man is one which it is absurd to attack or defend.—CCM

HERRICK. *TLS* 20Ap56 p236:—An appreciative essay occasioned by L. C. Martin's OET ed of *The Poetical Wks*.—JAB

THE LEVELLERS by Jos. Frank (Harvard), an authoritative review, *TLS* 13Jan56 p22:—Praises style of a "definitive" work.—JAB

"Two Allusions in LOVELACE's Poems" *MLR* 51(1956)407-9:—"Spahy" in line 11 of "The Triumphs of Philamore . . ." is a Turkish horseman. Lines 57-60 in "On Sanazar's being honoured" allude to Davenant.—CCM

"MARVELL'S Nymph" by D. C. Allen. *ELH* 23(1956)93-111:—The poem is not about Christ's death or the British Church, but about the loss of first love—augmented by a virginal sense of deprivation & unfulfillment.—CCM

MARVELL. Franck Kermode "Definitions of Love" *RES* 7(1956) 183-5:—M's poem does not belong to the poetic genre called Definition but may belong to a related genre tradition not yet isolated.—CCM

"SAINT-EVREMONT & PASCAL: A Note on the Question of Le Divertissement" by H. T. Barnwell. *SP* 53(1956)35-50:—Since St. E's advocacy of le divertissement is quite similar to that attributed to P by the libertins, study of his literary phase illuminates the thoughts of both.—WBH

"A Simile in VAUGHAN" by E. C. Pettet. *TLS* 27Jan56 p53:—Explains "Moon-like toil" in V's "Quickness" line 5 by reference to passages in "The Mount of Olives" & "The Eagle." The last line echoes Thos. Vaughan's phrase in *Anima Magica*.—JAB

(288) THE CAUSTIC MUSE: A STUDY IN 17C VERSE SATIRE. Report on a Columbia dissertation by David K. Cornelius, 1956:—The asocial satiric poses of Elizabethan & Jacobean formal satirists precluded development of mature comic techniques & committed them to inventive & denunciation. The method of indignant denunciation was encouraged by this body of satire's religious orientation; late 17C rationalism fostered a tendency to treat anti-social conduct as "folly" rather than as "sin" with corresponding change in satiric method.

The comic method flowered in the satire of Cleveland & Butler. Cleveland used comic devices, including burlesque, but was no railing formal satirist. His satiric style inverts the style of his lyrics, but there is a comic element in both. He adopted the pose of the Man of Wit & wrote satire in the decadence of the metaphysical tradition. Butler's *Hudibras* was composed in a satiric milieu; he chose burlesque because mirth is superior to anger as a satiric attitude.

The efflorescence of "Advice-to-a-Painter" poems & other experimental forms after the Restoration is an attempt to elevate satire, combining the comic method of the Restoration lampoon with the majesty of the heroic poem.

By Dryden's time the qualities demanded of satire were antithetical to those cultivated by Elizabethan & Jacobean formal satirists; satire had achieved in fact, sometimes in theory, the epic's previously dominant role.

(293) THE PARADOX as a literary genre needs more study. A. E. Malloch in *SP* 33(1956)191 writes on "The Techniques & Function of the Renaissance Paradox" perceptively. His notes refer to relevant works: McKerrow's notes to the list of mock encomia in Thos Nashe, Works 1904-10, IV, 389-95; E. N. S. Thomson's general account in The 17C English Essay 1926, 94-105; R. E. Bennett in *Harv Studs* . . . in *Philol & Lit* 13(1931)219-40; Warner G. Rice in *Ess & Studs* in Eng & Comlit U. of Mich. Pubs La Lit 8(1932)59-74. See also Theodore C. Burgess, *Epideictic Literature* (Chicago 1902) 157-66; A. S. Pease in *CP* 21(1926)

27-42, which lists 17C anthologies of paradoxes on p.28.

(294) Henry Knight Miller, "The Paradoxical Encomium with Special Reference to Its Vogue in England, 1600-1800" *MP* 53:3 (Feb 56) 145-178:—Traces this species of rhetorical jest, involving praise of the unworthy, unexpected, or trifling, from Gorgias & Isocrates through Sylvester, Donne, Wither, Rochester, Butler, Swift, Wycherly, Pope, Fielding, Johnson, Gray, Cooper, etc., arguing that it is a distinct genre the character of which has been blurred by affinities with parody, burlesque, & mock heroic. Miller uses Rochester's "Of Nothing" as a central example & appends a selective bibliography.—EVANS

(295) HAMMOND, P. Jansen. *De Blaise Pascal à Henry Hammond: Les Provinciales en Angleterre*. Paris: Vrin:—Jansen establishes the identity of H.H. who in 1659 prefaced an English transl of certain documents vs the Jesuits probably from the pen of Pascal. Hammond was also probably responsible for the 1657-1658 English versions of Lettres Provinciales. Interesting material on Anglo-Gallican ideas for non-papal church union.

(296) JAMES JOHNSTOUN & THE ARCADIAN STYLE. abstract of paper by A. G. D. Wiles:—The continuator of Sidney's *Arcadia* imitated well its style's externalities—the high rhetoricism. By recognizing that the 3rd book continuation called for straight narrative he avoided comparisons of stylistic diversity & individuality.

(297) "WALTON'S REDACTION OF HOOKER" by F. E. Pam Jr. *Church Hist.* 17 (1948) 95-116:—W's life of Hooker converts him into a spokesman for the Restoration High Church by discrediting Gauden's text (which includes bks 7-8), & by making possible a selective interpretation of H's teachings bt means of picturing him as an impractical saint & by considering the POLITY as a work written to suit H's time.—EMERSON

(298) THE LITERATURE OF PRAISE: A STUDY IN RENAISSANCE AESTHETICS: report on a U. of Wisc. dissertation by Osborne Hardison, 1956:—The label *epideictic* is variously applied to literature. It was never seen as sheer flattery, but as incitement to virtue through examples worthy of emulation. It was useful in answering attacks on literature. After lengthy treatment of theory, Donne's *Anniversaries* are analysed. Here the theory of praise is basic, but there is a conscious effort to see praise in its proper relationship to other elements. The idea of praise is all pervasive in the Renaissance & profoundly affects Renaissance theories of occasional & non-occasional genres. It was also influential on poetic practice.

(299) SCHOLARS FACSIMILES & REPRINTS:—Reviews of works in this series appear in the present issue & more will follow. We asked the general editor, Harry R. Warfel, 118 N.W. 26 St., Gainesville, Fla. about the procedure for placing a book in the series. Propose a title & why a reprint is desirable. If accepted, printing is from the original preferably or from photostats (usually secured by the sponsor, "but we are not averse to paying some or all the costs of the stats.") No contracts or royalties are given. The sponsor gets five or 10 copies free. Since typesetting costs are high, reprints are discouraged but may be considered; 5 books are decided on yearly from the whole field of interest to literary scholars, but generally before 1900. Editions are small. "We seldom run beyond 240 pp but have reached over 400. We prefer to stay within the 5 1/2 x 8 1/2 trim size."

(300) HISTOIRE DE LA TOLÉRANCE AU SIÈCLE DE LA RÉFORME by Joseph Lecler. S. J. (Paris: Aubier, Éds. Montaigne, 1955, 2 vols, 403-459 v; paper, 2985 fr.—Collection "Théologie" 31):—Despite their title, these tomes provide a 40-thousand-word history of toleration in Old & New Testament times & in the Middle Ages. Then comes a detailed, comprehensive history of it in the 16C (about 90 thousand words), extending as far as 1640 in the case of England. Book II treats Christian Humanism from Nicholas of Cusa to Thomas More; III, the problem of religious liberty in the Holy Roman Empire from Luther to the Counter Reformation; IV, the Reformation in Switzerland & controversies on toleration; V, Poland, "the asylum of heretics" in the 16C; VI, France & the problem of religious pluralism; VII, the Revolution in the Low Countries & the struggle for religious liberty there; and VIII, the English Reformation: Royal Power confronted with Roman Catholicism and Non-conformity, Henry VIII to Roger Williams. In this vast but detailed perspective, Milton receives only about 100 words as a liberal optimist who believes that in the open daylight of free combat, truth cannot conceivably be conquered. Such a view seems rather naive to Father Lecler against the realities of history.

In this attention to historical reality lies the significance & strength of this work. From history Lecler draws the lesson that ideas which are functional, appropriate and realistic in one period are inapplicable and dangerous in another. Henry VIII & Elizabeth I confused spiritual & temporal with tragic consequences; but the Bull of Pius V & the attempts to carry it out involved

"an act as serious, as tragic, as it was anachronistic." Toward the end of the reign of Louis XIII, when Cardinal Borgia asked Urban VIII to excommunicate the King of France, the Pope replied, "Pius V declared Elizabeth of England excommunicate, & before him Clement VII did the same for Henry VIII. . . . But with what success. Everyone knows the answer. We still deplore it with tears of blood."

This sense of changed historical reality leads Lecler to his conclusion: in the struggle against heresy, the Medieval church found efficacious help in the "secular arm." But the value of this temporal support now seems contestable: it enabled liquidation of the Albigensian heresy but aroused bitter & insistent criticisms of inquisitorial practices; & in the 16C it proved impotent against the Reformation & a generator of bloody struggles. More recent experience shows that collusion of spiritual and political can turn against the church itself. A return to the purity of original methods, leaving of constraint to the temporal power as required by its worldly vocation, & discovery of the efficient power of the kingdom of God by means of patient, firm, and charitable: such is the program for today.

Here then is an application of enlightened casuistry in consonance with recent statements from Pius XII (II, p433).

Clearly Lecler writes as a pious Jesuit; but Protestants will find cause to applaud his general objectivity and careful scholarship. He makes scrupulous use of the major—and many minor—histories of toleration by writers of all faiths, but rechecks their sources & usually goes beyond them. No other history of toleration for the period covered is so comprehensive, scholarly, & rich in insights.

This tribute does not mean that all readers will agree with this immense history. In particular, Anglicans may object to what seems overemphasis & oversimplification to them; e.g. statements that the English religious revolution was motivated solely by Henry VIII's interests & passions & was wholly "Erastian" in its causes. The Anglican view is, of course, that anti-papalism had strong historical roots in England before Henry VIII, that Englishmen, far from being passive tools for royal whims were gladly acquiescent in &, as far as circumstances required & permitted, active supporters of, the Henrican reformation. "Les résistances furent faibles en général, il faut bien l'avouer," contends Lecler. Surely the speed with which Henrican reforms were advanced under his son & Elizabeth & the insistent popular pressures which continued to push for "completion" of the Reformation in England indicate that larger forces were at work than mere royal interest & passion. Lecler attributes too much to Henry, too little to English willingness to use his foibles & passions to realize something not untraditional in England—separation from Rome. Even if Lecler is right in attributing the initiative to the sovereigns & their convenience, that fact should not hide the strength of the anti-papal program revealed by Eleanor Rosenberg in her recent *Leicester Patron of Letters* (See Winter issue, item 165). Surely Lecler could hardly sustain the thesis that had an Edward the Confessor been on the throne instead of Henry VIII, there would have been no Protestant Reformation in England.

To argue such points is to ignore the general soundness & importance of these two volumes, especially their illuminating treatments of France, Switzerland, & Poland, their brilliant consideration of Erasmus. More, and the other Christian humanists, their brilliant unravelling of religious complexities in the Low Countries. If for nothing else, this treatise deserves a place in every library as a work of reference. It begins with a highly useful, far-ranging bibliography, & ends with equally useful indexes. The "Index Onomastique" ranges in the W's through Walaeus, Walsingham, Warwick, Watson, Wazon de Liège. Weigel, Wertein, Whichcote, Wotton, & Wyclif; & the "Index Doctrinal" reveals like riches in the S's—Saint-Esprit (liberté de); Sectes juives, Séparatistes anglais, Socinians, & Spiritualistes mystiques.

In postscript we should add that Neo-Latinists will find this treatise particularly gratifying; it amounts almost to an encyclopedic treatment of Neo-Latin writings on toleration.

(301) "KING JAMES'S BISHOPS" by John Rogan. *Durham UJ* 48.3 (jn56) 93-9:—"Court" bishops have received more than their fair share of attention. To speak of early 17C bishops in scathing condemnation is to falsify: good & able men there were; the bench exhibited considerable diversity.

(302) RALPH CUDWORTH: FORLORN HOPE OF HUMANISM IN THE 17C. Report on an Illinois dissertation by Danton B. Sailor, 1955:—Cudworth tried to build a humanistic synthesis despite strong religious & secular oppositions. His humanist inspiration came from classical antiquity (particularly Platonic), & from Whichcote, More, van Limborch, Smith, Worthington etc. Against "Divine Fatalism" (predestination) he argued that there are eternal, immutable essences which God cannot change any

more than He can change His own essence, which is Perfection of Goodness, not omnipotence; He cannot make wrong right or truth untruth. The objects of knowledge are eternal, immutable, independent of arbitrary God & mechanistic matter. In the framework of these eternal principles man has freewill: the human soul is capable of self-activity, a key attribute of all incorporeal substance. Freewill is obvious since we commit logical & moral error. Mid-17C secular philosophers forced the Cambridge Platonists to defend the logic of religion. Perhaps the most typically humanistic of C's ideas was his assumption that all truth & error had been expressed in classical antiquity, that the ideas of Hobbes, Gassendi etc. were mere restitutions of ancient views. Paradoxically Cudworth regarded contemporary philosophers other than Hobbes as mere erring theists; actually they contributed more than Hobbes to the 17C divorce between Nature & God.

(303) "SIR ROBERT CECIL, FATHER PARSONS & THE SUCCESSION 1600-01" by L. Hicks. *Archiv.Hist.Soc.Jesu* (Rome) 24:47 (Jan-Jun 55) 96-139:—Cecil for a time favored the claim of Infanta Isabel Clara Eugenia to succeed Elizabeth I to the throne.

(304) JAMES NAYLER: A FRESH APPROACH by Geoffrey F. Nuttall. *Journ. of the Friends' Hist. Soc.*, Suppl. 26, 1954; 20 p., 35c from Friends Book Store, 302 Arch St, Philadelphia 6:—Nayler's associates included a Familist-influenced group who thought that Christ was but a Type & that a man could be totally inhabited by Him: such notions helped to bring N's deviation from normal Quakerism. His aberration led him to recognize, after his spiritual recovery, "something which other Friends tended to overlook: the reality of sin, the continuing of temptation in the Christian's life." Such realism counterbalances Fox's perfectionism.

(305) "THE PASTOR IN THE 17C" *London Quart. & Holborn Rev.* (Jan. 56) 13-18:—A quick survey of pastoral work in 17C England—sermons, writing books of devotion; catechizing, pastoral visitation; the pastoral letter; manuals for pastors, etc. [Most of this issue is devoted to pastoral work: *The Pastor in the Bible, in the Early Church, in the 16C, etc.* One confused by Milton's antiprelatical writings might find some clarification of the nature & function of the pastoral office here.]

(306) "PURITAN MYSTICISM & the Development of Liberalism" by J. C. Brauer, *ChurchHist* 19 (1950) 151-70:—Besides Cambridge Platonists, Newtonian science & other recognized factors, Puritan mysticism was a factor in the development of late 17C English liberalism. Such Puritan mystics as Francis Rous & Peter Sterry stressed a few fundamental truths as basic for religion; toleration & comprehension; the moral fruits of the religious life. —EMERSON

(307) "Reflections on the Nature of ENGLISH PURITANISM" by J. C. Brauer, *ChurchHist* 23 (1954) 99-108:—4 interrelated characteristics identify the exceedingly complex Puritan movement as a separate entity during the period 1570-1680: a conviction that spiritual regeneration is necessary for salvation & that such experience resulted from hearing the word preached; a desire for a more profound reformation in the church; a vigorous zeal for reform; structuring of religious faith in terms of covenant theology. —EMERSON

(308) "PURITANISM & the Spirit of Capitalism" by W. S. Hudson, *ChurchHist* 18 (1949) 3-17:—Critique of Tawney's analysis of the Puritan-capitalism relationship. Hudson maintains that only at a very late date did Puritanism advocate economic enterprise as a virtue, & when this happened, "Puritanism ceased to be Puritanism." —EMERSON

(309) PURITANS. Kenneth B. Murdock "Clio in the Wilderness: History & Biography in Puritan New England" *ChurchHist* 24 (1955) 221-38:—There seems to be a clear relationship between religion & the development of biography, especially in personality & character analysis. In N.E., history & biography enabled the colonist to see his place in the larger scheme. One device was drawing parallels between past history & present events & between ancient & modern leaders. By this means the colonist established a relationship with the universe. —EMERSON

(310) "PURITAN POLITICAL THOUGHT & the 'Cases of Conscience'" by G. L. Moses, *ChurchHist* 23 (1954) 109-117:—The casuistical works of such writers as Ames & Perkins reveal that Puritans were somewhat more flexible in dealing with moral questions than has been thought. In Ames can be found a form of Probabiliorism; Perkins held that the intention behind the deed determined its moral nature. Thus the Puritan was given elbow-room for effective political action. —EMERSON

(311) "SAINTS IN ARMS: ENGLISH PURITANISM as Political Utopianism" *ChurchHist* 23 (1954) 119-25:—Puritan adventures into utopian politics were full of blunders because of the saints' delusions: the welfare of the spiritual aristocracy should be the first consideration; the saints could preserve unity in their bid for power; the saints would maintain while in power that in-

tegrity which they demonstrated while an opposition party. Whether their authority was the Bible, reason, the Holy Spirit or Providence, they lacked ordinary prudence in their excesses. As a result of their expectancy that sin exists everywhere, they invented it where they did not find it. —EMERSON

(312) SPIRITUALISM. G. A. Johnson "From Seeker to Finder: A Study in 17C English Spiritualism before the Quakers" *ChchHist* 17 (1948) 299-315:—Development of the "Finders" (Puritan spiritualists) such as Saltmarsh & Wm Dell from the Seekers; summary of Finder teachings; their relation to Fox & Quakerism. —EMERSON

(313) "NEGLECTED ASPECTS OF ROGER WILLIAMS' THOUGHT" by Mauro Calamandrei, *ChchHist* 21 (1952) 239-258:—Williams was not a humanist, rationalist or optimist, but a Biblical & Millenarian; theologically he was Puritan. His political views, though democratic & liberal, depend upon this Puritanism & cannot be properly understood except in their theological context. (This article has been highly praised by Perry Miller in his *Roger Williams*). —EMERSON

(314) Michael de la Bedoyere, *The Archbishop & the Lady*. London: Collins 1956, 16s:—In 1688 Fénelon met the widowed Mme Guyon, began to promote her mystical doctrine of finding God within the soul, & when she gained influence at court, gained an archbishopric for himself; but their pietism led to her imprisonment & his disgrace. The Count de la Bedoyere's story centers on the psychological problems involved: was she a fraud, he merely ambitious?, but the tale is muddled by too much ecclesiastical intrigue, clarified by too little background.

(315) OLD S. PAUL'S CATHEDRAL: A LOST GLORY OF MEDIAEVAL LONDON. Toronto: Dent, 1955, 107p, 51 photos, Plans etc., \$8.50:—In 1600 the celebrated performing horse Marocco, who is mentioned by Shakespeare (in *LLL*), Jonson, & others, ascended to the top of Old St. Paul's. If Bishop Corbet's 1634 statement that the temple was once dedicated to Diana is true, she may have been pleased then or during the Commonwealth when soldiers trained horses to ascend into the choir. One of the riders was thrown & broke his blasphemous neck in 1649. In 1651, troops were forbidden to play ninepins in the Cathedral at night. In 1657-8, 800 horses were quartered there. Clearly what was left at the Restoration was a mess, but services were resumed & plans drawn up for repairing & rebuilding. So thick were the walls that the Cathedral seemed safe during the Great Fire. Booksellers carted £150,000 worth of their stock into the crypt, but by Sept. 4 the roofs blazed so furiously that a Westminster schoolboy more than a mile away was able to read a 16mo edition of Terence.

The sole surviving memorial from the Old Cathedral in the present one is Donne's gruesome shrouded effigy. But many of the streets of the new London built after 1666 were paved with stones from the Cathedral. Some 47,000 loads of rubbish were carried away before the new foundations could begin.

The old building had been the longest church in the world with a spire whose height was exceeded only by that of Lincoln Cathedral.

Mr. Cook provides not only colorful detail, from which we have culled the above, but, what is more important, detailed descriptions of the building, including tombs, chapels, etc., as far as such information is available. He is sometimes uncritical in the use of it: thus the height of the tower is variously given as 245 feet & 285 feet, & that of the nave as 82 & 85 feet. The fact is, of course, that measurements were only beginning to be standardized in the 17C—a fact which it is well to remember, just as it is well to remember that 17C chickens were about the size of modern pigeons & that a sheep then carried less meat than does a collie dog today. There is no need to assume greed & enormous appetites when accounts are read about meals eaten before this age of scientific breeding.

The volume is highly interesting & serves as a good introduction to its subject. It could be improved if sources & the provenance of illustrations were given. They are obviously not all of equal authority; discrepancies in them are numerous. For example, the tower of 1540 shown in plate 18 is quite different from the one drawn by Van der Wyngaerde later in the century. But it is good to have this information, discrepancies & all, made readily & attractively available.

(316) C.S. LEWIS, THE LITERARY IMPACT OF THE AUTHORIZED VERSION. New York: John de Graff Inc., 26p. paper, 50¢:—This lecture to the University of London, delivered & published in England in 1950 is a stimulating example of what might be called constructive iconoclasm. Mr. Lewis queries & modifies or rejects common assumptions about the Bible. May one speak of its literary influence as if it were not a heterogeneous collection assembled for non-literary purposes? Obviously not, though some of the versions (translations) have something like a literary unity. Was the Bible cherished as literature before the 19th century? With a few exceptions, it was not so regarded. St.

Augustine found it written in "the most grossest manner"; mediavalists looked for the sweetness of the allegory; Renaissance Humanists felt that its simplicity could be improved by rhetoric. The Romantics, exhumers of ballads, the Elder Edda, & the Sagas, & the forgers of Ossian, were charmed by the primitive simplicity of a world in which kings could be shepherds which gratified their taste for the primitive & the passionate. Until the Romantic taste existed, the Authorized Version was not such an attractive model as we might suppose. Another cause limiting its influence was its familiarity: it could be used piously or facetiously but not for ordinary purposes.

Was Bunyan really influenced by the A.V.? Not in his most characteristic sentences? Was Ruskin? Only in a limited sense. In Mr. Lewis's opinion, the Bible is "a book so remorselessly and continuously sacred that it does not invite"; instead "it excludes or repels the merely aesthetic approach. You can read it as literature only by a tour de force." "I predict that it will in the future be read, as it has always been read, almost exclusively by Christians."

Such a challenge to those who amiably uphold the Authorized Version as literature has not & will not find quick acceptance. For Miltonists that challenge is particularly interesting; for Lewis & others have, of late, been tending to make a similar claim for Paradise Lost: that it is properly meaningful only for believing Christians & that literary appreciation of it divorced from belief is almost impossible.

(317) *IMPACT OF "OLD" & "NEW" ASTRONOMIES ON FRENCH POETRY 1600-50.* Report on a Princeton dissertation, 1953:—Until 1600 Frenchmen generally ignored or rejected the astronomical revolution. After 1610, knowledge, acceptance & discussion were largely limited to the intellectual élite. Aristotelianism's hold on the schools & the lack of elementary vernacular publications on Copernicanism until after 1635 kept the literate classes largely unaware of the learned debates. By 1650, the new astronomy was rejected by minds confined philosophically & theologically & was just becoming known to the general public.

Poetry reflected this situation. In amorous, laudatory & religious verse appear stylized conventional celestial conceits; in poetry of freer inspiration, positive allusions to old astronomy concepts; throughout poetry are expressions of basic astronomical doctrines & a tendency to discredit judicial astrologers. It is false to say that the period's poetry is uninterested in the heavens.

References to modern astronomical developments are infrequent & incidental. They did not stimulate the poetic imagination deeply in France as they did in England. The reasons: less favorable conditions for the spread of the new ideas; the temperaments & situations of the individual poets; the rise of the poetry-must-please doctrine, the restriction of French interest in nature to those aspects understandable & conquerable by man. Instead of cleavage, there was harmony between poetic expression & scientific thinking in France: both stressed order, proportion, symmetry.

(318) *MONTJOY, ELIZABETHAN GENERAL* by Cyril Falls. London: Odhams Press 1955, 256p, 21s.—A vivid portrait of Sidney's Stella, Montjoy's mistress, ultimately his bride, & of her husband, Charles Blount, Lord Mountjoy, eventually Earl of Devonshire; also his campaigns, his Irish triumphs, etc.

(319) *THE BOROUGH RECORDS OF STRATFORD-UPON-AVON* for the 16th and 17th centuries are now available on microfilm at the Folger Library; they provide insight into prices, gilds, licensing, etc.

(320) *THE RISE OF THE REVOLUTIONARY PARTY IN THE ENGLISH HOUSE OF COMMONS* by Williams M. Mitchell. Columbia U.P. 1955:—A revolutionary party gradually formed in early Stuart days. Patronage, court pressures, individual members' activities, etc.

(321) *A MANUSCRIPT CATALOGUE OF SR EDWARD NICHOLAS HIS BOOKES*, 6 Dec. 1661 is offered for sale by Herbert Reichner, 34 E. 62 St, NYC 21, for \$750 (List 18). It consists of 18 folio pages & was unknown to D. Nicholas when he wrote *Mr. Secretary Nicholas* (London 1955).

(322) Wm A. Baker, "The Arrangement & Construction of Early 17C Ships," *The American Neptune* (Salem Mass.) 15:4 (Oct 55) 259:—How many decks had the Mayflower? What kind of planking? Read all about it in this careful article.

(323) *COMMON ASSUMPTION DISPROVED*. G.R. Driscoll in a Minnesota dissertation, 1952, on 17C Science as a Product of European Universities, finds that scientific programs in English, Dutch, French, German & Italian universities were often far in advance of statutory provisions. University scholars did much to make the 17C an "Age of Science." Galileo, Newton, etc. accomplished significant work when university professors. Universities did NOT lag behind or rebel against discoveries in the sciences.

(324) *COTTON MATHER'S KNOWLEDGE OF MEDICINE*, according to a dissertation (Pennsylvania, 1952) by T.P. Haviland, was based on wide & careful reading. He published more medical books than anyone else in the colonial period & was the first American to produce a general treatise on medicine & one of the first to demonstrate a knowledge of the animaculär theory of disease.

(325) In a Vanderbilt dissertation, 1953, on *THEORY OF FANCY & IMAGINATION IN ENGLISH THOUGHT FROM HOBBES TO COLEKIDGE*, Augustus E. Anderson decides that the diversity & range of speculation on fancy & imagination were great, that some writers, generally neglected, made significant contributions, & that Coleridge's views derived from his 17 & 18C background.

(327) *17C SCHOLARSHIP BY KESTER SVENDSEN*, Oklahoma (Professor Svendsen is co-editor of a book of Renaissance prose & verse forthcoming from Ronald Press; his *Milton & Science* is expected from Harvard University Press this autumn; he is editing Milton's *Pro Se Defensio* for the Yale Milton; & he is preparing an edition of Primaudaye's *French Academie* 1618, a critical study of Henry King's works, & a monograph on Alexander Ross.) Items by Svendsen are numbered with initials K. ARTICLES & REVIEWS ON MILTON. (K1) "Found out the *Mussette Ore*" N&Q 177(1939)331. (K2) "Milton & the Encyclopaedias of Science" SP 29(1942)303-27:—Some of M's scientific lore is identical with that in vernacular encyclopaedias of science; these works add to the connotation of his scientific allusions. His poetic adaptation of curious, half-forgotten lore resulted from interest in natural science & realization that it was intrinsically & artistically an epic convention. Sprat's *History*, 1667, was in part an attack on the sort of medieval pseudo-science in PL's fabric.

(K3) "Cosmological Lore in Milton" ELH 9(1942)66-67:—The hundreds of passages in M's prose & poetry dealing with the region under the moon reveal extensive knowledge of traditional scientific conceptions of comets, meteors, snow, etc. Popular vernacular encyclopaedias like Caxton's *Mirror of the World* illuminate his meanings & are important not as sources for Milton but as a key to understanding his ideas. His cosmological lore is essentially medieval: he pushed the roots of his art deep into the Middle Ages. (K4) "PL VII.425-31" N&Q 183(1942)66-7.

(K5) "Milton & Medical Lore" BullHistMedicine 13(1943)158-84:—Medical lore is so woven into Milton's prose & poetry that it gives a unity all its own to them: he found place for it in exalted as well as mudslinging writing. His prose is as full of medical as his poetry of astronomical science—humors; brain construction, functions & diseases; allusions to doctors & remedies, etc. The pathology of skin diseases & sores fascinated him. The encyclopaedias of Batman, Bartholomew & La Primaudaye clarify his meanings & frame of reference.

MUSIC

(328) *THE MUSIC IN ENGLISH DRAMA FROM SHAKESPEARE TO PURCELL* by J. S. Manifold. London: Rockliff, 218p, 21s.—"This book is not about the art of Shakespeare, nor about the art of Purcell; it is about the musical resources & the theatrical conventions of their days, & the way the two things interact." There are 3 sections: Music in Shakespeare's theater; in Purcell's theater; the old music & the modern theater. The author somewhat surprisingly states, "So far as I can tell, it is the first book to be written on this subject, & I sincerely hope it will not be the last." It certainly isn't the first; it is so sketchy that it won't be the last.

(329) *SAMUEL PEPYS'* monogram appears twice on a late 17C flageolet tutor recently obtained by the British Museum. The copy, once thought to be an early edition of *Pleasant Companion for the Flageolet* compiled by Thos. Greeting, Pepys' teacher, proves on examination to be an edition of *Youths' Delight on the Flageolet*, whose 9th & 11th (1697) eds. are owned in unique copies by the BM. Pepys' tutor is earlier. Its last 5 tunes do not appear in the later eds. They date from 1680-82 & were probably engraved by Pepys himself & include Purcell's "Hail to the Myrtill Shadys" written for Nat Lee's *Theodosius or the Force of Love*, 1680, & another Purcell song of the same year. Also present are tunes for Davenant's *Circe* 1677, Behn's *Sir Patient Fancy* 1678 & music by Banister & Farmer. One of the tunes, "The Newest Nightingale" was used by Respighi for the Nightingale movement in *The Birds*. Pepys mentions the flageolet 30 times in his Diary; this tutor proves that his interest in it & in current music persisted into his years of retirement.

(330) *GOD SAVE THE QUEEN! THE HISTORY & ROMANCE OF THE WORLD'S FIRST NATIONAL ANTHEM* by Percy A. Scholes, Oxford Univ. Press 1954:—in 1689 someone probably made a God Save the King poem out of scraps of existing phrases, putting a tune to it which used reminiscences of John

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Bull's tune & existing scraps of melody. Scholes discards far-fetched authorship theories (Jews sang it in the first Temple; the tune is Lully's; the original ms exists in Antwerp, etc.)

(331) "Early 17C Lyrics at St. Michael's College" by John P. Cutts, *M&L* 37:3 (Jul 56) 221-33:—Describes mss in St. Michael's, Tenbury, Worcestershire & deals with 34 English songs with music (thus excluding many Latin & Italian songs). Among them are: "from the temple to the boorde" which belongs to Samuel DANIEL's *Hymen's Triumph* III.5 but has a final couplet not in the printed text; Ferrabosco's setting of Ben Jonson's *Hymne to God the Father* (with verbal variations); 3 more Jonson songs (with variations); a setting of Donne's "Dearest love I doe not goe" (Its variants from Grierson's text are as follows: 1. Sweetest G:rierson: Dearest; 3 Nor in hope G: or that all; 7 myselfe G: orselves; 9 Yesternight G: yesterday; 14 But believe that I shall make G: since I doe make; 15 since I take G: & doe take; 22 joyne G: add; 22 it G: omit; 25 not G: no; 26 sowle G: hart; 32 Thou G: who; 32 divining G: denyinge; 40 n'er parted G: more feared. Variants in the text of "Send home my longe strayde eies to me" from that in Grierson I.43 are: 3 Yet since there they G: and if they theare; 4 forc'd G: false; 5 false G: forst; only stanza 1 is given). Other authors dealt with are MIDDLETON, DANIEL, DAVIES, CAMPION, LORD VAUX, MASSINGHAM, DRAYTON, WM BROWNE.

(332) THOMAS TOMKINS: KEYBOARD MUSIC (Musica Britannica Vol. V), ed. S.D. Tuttle. London: Stainer & Bell 1955, £3/10:—The chief ms basis for this collection of virginal music is a 188p book in the Paris Conservatoire; 71p are Tomkins' transcriptions of pieces by Bull & Byrd; the rest are his own works, many dated between 1646-54. The collection, made at the end of his long life seems to have had an educational purpose. Though his period is that of the monodic revolution & the establishment of the major-minor tonality system, Tomkins is revealed here as conservative. Comparison in this respect with Milton senior would be interesting. Tomkins' prevalent style is that of his master Byrd. Noteworthy are the "Sad Pavan" dated two weeks after the regicide & five undated pieces founded on the old hexachord system

—though he treats it as a canto fermo for a set of variations & even calls it *plainsong*.

(333) THE STRING FANTASIES OF JOHN HINGESTON (c. 1610-1683) (Vols I & II), report on a dissertation at Iowa State by Emil W. Bock:—H was keeper & repairer of organs under Charles I & Cromwell & made a more lasting contribution of 77 string fantasias. He served Royalist & Puritan regimes with distinction. His works reflect a transitional period in musical composition. Vol. I contains biography, times, description of the mss, stylistic analysis; II contains 24 fantasias. They show him to be a skilled, expressive composer, basically conservative but willing to accept the new Italian concerto style. His compositions seem to date from before 1640 to after 1660. He may have been the first in England to use violins in his 3-part fantasias, & one of the first to employ a basso continuo instead of the usual written-out organ accompaniment. Hingeston compares favorably with Jenkins, Locke & Lawes.

(334) G. Snyder's "L'Evolution du Goût Musical en France aux 17e & 18e Siècles" Revue des Sciences Humaines (Lille) NS79 (Jul/Sep 55) 325-50:—A chief tenet of 17C musical taste was that music's role is to describe & paint nature, especially to repaint what the word has already evoked, in order to give it a new relief, a presence & greater acuity: music's function is to confirm the sense of words.

(335) QUERIES FROM OUR READERS
 HARPSICHORD. "I am a better than amateur do-it-yourselfist. Where can I get information on how to build my own harpsichord?" Answer: Richard Schultze, *How to Build a Baroque Concert Harpsichord*. NY: Pageant Press 1954, 42p, \$3; be sure that you are better than amateur before you start.

MUSIC FOR COMUS. "Is *Comus* music available in a modern edition?" Ans.: Arne's *Comus*, published by Stainer & Bell, 69 Newman St., London W 1, appears as vol. III for 42s in the *Musica Britannica* series.

BAROQUE RECORDINGS. "What should I buy & listen to in recordings of baroque music?" Ans. An article by Robert Donington in *Music & Letters*, Apr. 1956 is a good introduction to this debated subject.

